

Date	Review Journal Notes	



AMERICAN STYLE RHYTHM BRONZE PROGRAM

DVIDA Expert Advice

Bronze I (Good Social Basic)

At the conclusion of this level, the Student/s should know the foot positions and be able to join the figures in a continuous manner with a basic sense of music and timing.

Bronze II (Advanced Social)

At the conclusion of this level, the Student/s should have a better understanding of the Lead/Follow aspects of the dance through hold, hand connections, posture, and should show a more rhythmical action through stronger use of the feet and legs.

Bronze III & Full Bronze

At the conclusion of these levels, the Student/s should have a good understanding of the technique required to show the characteristics of the dance through good balance, foot and leg control, poise, styling and overall presentation.

N A M E		

A D D R E S S		
_____	_____	_____
C I T Y	S T A T E	Z I P
_____	_____	_____
D A Y P H O N E	E V E N I N G P H O N E	

E M A I L		
_____	_____	_____
B I R T H D A Y	S T A R T D A T E	

Cha Cha - (Bronze)

Fig FP T L/F S

Full Bronze	Bronze III	Bronze II (Advanced Social)	Bronze I (Good Social Basic)	1 Basics in Place					
				2 Side Basic					
				3 Progressive Basic					
				4 Outside Partner					
				5 Crossover Break					
				6 Cross Body Lead					
				7 Open Break and Underarm Turn					
				8 Chase Turn					
				9 Shoulder Check					
				10 Shadow Positions					
				11 Butterfly					
				12 Alternating Underarm Turns					
				13 Cross Body Pull Back					
				14 Three Cha Chas					
				15 Crossover Flick to Side Break					

Origin
The Cha Cha evolved from one of three versions of the Mambo, a dance born in Cuba and introduced to the west in 1947. The "Triple Mambo", one of those versions, became very popular in the early 1950's and was subsequently renamed the Cha Cha. As music always dictates the dance, the triple or split-beat steps were inserted when a slower version of Mambo music was being played.

Music
Danced in 4/4 timing, the music has 4 even beats with the accent on the first beat of the bar. Often the music also has an additional half beat between the fourth and first beat.

Characteristics:
The Cha Cha is a non-progressive, lively, fun dance, which uses a "ball flat" foot action and keeps the body over the feet. The legs and hips are used to produce a strong rhythmic movement that complements the music. This dance has closed position as well as single handhold and double handhold movements. Often at an advanced level, the couple may be in apart or solo position. Because of this dance's easy adaptation to modern music, the Cha Cha is probably the most popular of the Latin dances.

Rumba - (Bronze)

Fig FP T L/F S

Full Bronze	Bronze III	Bronze II (Advanced Social)	Bronze I (Good Social Basic)	1 Side Basic					
				2 Fifth Position					
				3 Box Step					
				4 Cross Body Lead					
				5 Outside Partner					
				6 Slow Underarm Turn					
				7 Open Break Underarm Turn					
				8 Crossover Break					
				9 Crossover & Side Rocks					
				10 Open Rumba Walks					
				11 Shoulder Check					
				12 Cradle Circle					
				13 Quick Underarm Turn & Loop					
				14 Open Circular Walks					
				15 Spot Turn Combination					

Origin
The Rumba mostly evolved in Cuba in the 16th century with great influence from the African slaves. Although this Spanish/African mix is considered to be Cuban, versions of this dance were to be seen on other Caribbean islands and in Latin America generally. In the late 1920's, such Band Leaders as Xavier Cugat introduced the Rumba into the U.S.A. In the 1930's this dance became popular in London. This dance is built around the famous "Cuban Box", and features "Cuban Motion".

Music
Danced in 4/4 timing, the music has 4 even beats with the accent on the first beat of the bar. Slow sensual melodies are used, often with vocals.

Characteristics:
Using "Cuban Motion", this dance should display a sensuous movement of the hips and a sense of flirtation between the man and lady. The various rhythms and body expressions make this a very popular dance to watch and to participate in.

Fig Figures **FP** Foot Positions **T** Timing **L/F** Lead or follow **S** Style

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American Style E.C. Swing - (Bronze)

		Fig	FP	T	L/F	S
Full Bronze	Bronze III	1 Basic				
		2 Basic Turning to the Right				
		3 Basic Turning to the Left				
		4 Throwout				
	Bronze II <small>(Advanced Social)</small>	5 Underarm Turn				
		6 Underarm Release from Basic				
		7 A) Tuck In - Handshake				
		7 B) Tuck In - Double Handhold with Free Spin				
		7 C) Tuck In - Double Handhold with Underarm Turn				
		8 Alternating Underarm Turns				
		9 Shoulder Check				
		10 Cradle				
		11 Cradle to Hammer Lock				
		12 Sugar Push Throw Out				
		13 Double Face Loop				
14 Opposition Break & Roll Out						
15 Whirlpool						

East Coast Swing
A true "American Dance", and a descendant of Lindy Hop and Jitterbug, this dance is also known as Triple Swing. It dates back to the 1920's where the black community discovered the Charleston and Lindy Hop while dancing to Jazz music. It followed the development of "Ragtime" and then "Swing" music. During World War II the American Forces introduced this dance to Britain, together with the popular orchestras of the day, such as Benny Goodman, Artie Shaw, Tommy Dorsey and of course Glen Miller. Sometime after war's end, the faster version stayed in Europe and became known as the Jive. This dance continues to be popular with all age groups as music is available from all time eras.

Music
Danced in 4/4 timing, the music is fast and lively in the Swing style.

Characteristics:
Basically a stationary dance, the East Coast Swing may have some progressive movements. It should be lively, fast and full of fun. Weight should be kept towards the balls of the feet so as to ensure a slight "bounce" effect. There are a variety of movements that can be danced such as spins, kicks, underarm turns and changes of rhythm.

American Style W.C. Swing - Beg. & Intermediate (Bronze)

		Fig	FP	T	L/F	S
Full Bronze	Bronze III	1 Under Arm Turn				
		2 Left Side Pass				
		3 Sugar Push				
		4 Right Side Pass (Preceded with Underarm Turn)				
	Bronze II <small>(Advanced Social)</small>	5 Tuck In From Left Side Pass				
		6 Tuck In From Right Side Pass				
		7 Half Whip Throw Out				
		8 Basic Whip				
		9 Inside Turn from Whip				
		10 Whip and Outside Turn				
		11 Whip and Check				
		12 Underarm Turn, Man's Loop, Right Side Pass				
		13 Sugar Push Point				
		14 Lock Whip				
		15 Continuous Whip				

Origin
The West Coast Swing is directly related to East Coast Swing and was undoubtedly born due to the style of music being played in the 1940's, and the need for a dance that did not take up so much room. The West Coast Swing has evolved into a "Slot" dance that allows more dancers into a small area, but encourages more individuality from the participants.

Music
Danced in 4/4 timing the music will basically be in a slow swing style. However good music for this dance has come from a variety of styles, Rock and Roll, and Country Western being just two.

Characteristics:
A slow swing, danced in a slot, to a medium tempo of music. Smooth, without any bounce, the partners will stay in the slot with the Lady providing most of the movement across and past the Man. Within these moves, there is the opportunity for individuality by the use of various maneuvers such as turns, spins and different rhythms and footwork.

Fig Figures **FP** Foot Positions **T** Timing **L/F** Lead or follow **S** Style

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American Style
Samba - (Bronze)

Fig FP T L/F S

Full Bronze	Bronze III	Bronze II (Advanced Social)	Bronze I (Good Social Basic)	1 A) Basic Bounce (To be used as an Exercise)					
				1 B) Basic Bounce (To be used as an Exercise)					
				2 Forward & Back Basic					
	3 Side to Side Basic								
	4 Fifth Position								
	5 The Box								
	6 Extended Box								
	7 Samba Walks								
	8 Forward & Back Spiral								
	9 Reverse Samba Walk								
	10 Promenade & Counter Promenade Bota Fogos								
	11 Opening Out Left & Right								
	12 Rolling Box								
	13 Volta to Left & Right								
	14 Open Break								
15 Advanced Left Turn									

Origin
Known to have originated in Brazil, and to this day exhibited in the street festivals and celebrations there, the Samba, a free spirited, festive dance, was made famous in the U.S. by the movies of Carmen Miranda in the late 1930's. This version, very unlike the original, has evolved into the American Style Samba of today. This dance has been greatly influenced by the music of the times. From the South American Bands of the 40's and 50's through the Ballroom Orchestras of the 60's, 70's and 80's to the Disco style music of the 90's, the Samba has continued to change and keep pace with the current musical styles.

Music
Danced in 2/4 timing, the music has 2 strong, recurring, even beats.

Characteristics:
This is a progressive dance, traveling around the floor in a counter-clockwise direction. A variety of rhythms are used, some with a slight "bounce" action and others with a flatter hip action or "tic".

American Style
Mambo - (Bronze)

Fig FP T L/F S

Full Bronze	Bronze III	Bronze II (Advanced Social)	Bronze I (Good Social Basic)	1 Forward & Back Basic					
				2 Side Breaks					
				3 Side Breaks & Cross					
	4 Cross Body Lead								
	5 Open Break Underarm Turn								
	6 Crossover Break & Walk Around								
	7 Shoulder Check								
	8 Promenade Swivel & Close								
	9 Alternating Underarm Turns								
	10 Rueda Basic								
	11 Cross Body Lead With Inside Turn								
	12 Back Spot Turn								
	13 Mambo Twist								
	14 Forward Spot Turn to Surprise								
	15 Crossover Swivels & Pullback								

Origin
The Mambo grew from the Danzon, a Cuban national dance, but not before serious influence by the Cuban Haitians, (in Haiti, a Mambo is a Voodoo Priestess) and American Jazz. The first known Mambo was presented in 1943 in Havana and many Latin American Orchestras of the time picked up and developed their own style. Just a few years later, it gained momentum and popularity in New York, and enjoyed a fairly long run of success. In more recent years, due to successful "Mambo" songs and movies, this dance has become popular once again.

Music
Danced in 4/4 timing the music has 4 even beats to the bar. Sometimes described as a fast Rumba, the emphasis will often be on the 2 and 4 beats. The combination of Swing/Jazz and Latin music has however made this music quite distinct.

Characteristics:
Although native Cubans or untrained dancers may break on any beat of music, the formal version danced in the ballrooms breaks on the 2 count. The Mambo is a spot dance that is spicy and exciting. A variety of moves that include turns, breaks, swivels and spins are used.

Fig Figures **FP** Foot Positions **T** Timing **L/F** Lead or follow **S** Style



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American Style
Bolero - (Bronze)

Fig FP T L/F S

Full Bronze	Bronze III	Bronze II (Advanced Social)	Bronze I (Good Social Basic)	1 Basic Movement					
				2 Open Break Underarm Turn					
				3 Underarm Pass					
	4 Left Side Pass								
	5 Crossover Break								
	6 Check and Circular Walks								
	7 Romantic Sways								
	8 Checked Underarm Pass								
	9 Spot Turn Combination								
	10 Hip Twist & Spin								

Origin
Like so many dances that evolved from Cuba and the Caribbean, and having the same roots as the Rumba, the Bolero was a Spanish/African dance with a very slow Rumba style rhythm. Traditionally associated with romantic Spanish love songs, the Bolero is not only a sensuous dance of love, but also a style of love song very popular today especially in the Spanish speaking communities.

Music
Danced in 4/4 timing, the Bolero has 4 even beats to the bar with accent on the first beat. Slow sensuous love songs in Spanish are often used and are very popular.

Characteristics:
A slight rise and fall together with a smooth sophisticated movement and a romantic communication between the partners makes this the ideal dance of love. Turns, breaks and wrapping type movements, together with changes of rhythm and a sense of playfulness towards each other, tell the story of this dance.

American Style
Merengue - (Bronze)

Fig FP T L/F S

Full Bronze	Bronze III	Bronze II (Advanced Social)	Bronze I (Good Social Basic)	1 Basic to the Side					
				2 Back Rock					
				3 Side Breaks					
	4 Arm Slide								
	5 Back to Back								
	6 A) Swivels (Straight)								
	6 B) Swivels (Turning)								
	7 A) Conga Breaks (Simple)								
	7 B) Conga Breaks (Crossing Action)								
	8 Merengue Glide								
	9 Forward Spot Turn								
	10 Back Spot Turn								
	11 Roll In & Out								
	12 Man's Circle Wrap								
	13 Progressive Congo (4 Directions)								
14 Face Loops									
15 Man's Duck Wrap									

Origin
The Merengue is the national dance of the Dominican Republic. That is the only fact that we have concerning its origin other than it was probably born in that country and/or Haiti, the neighboring island. There are many tales of its conception. Stories are told of a Dominican Republic soldier that was wounded in one leg and could only shuffle sideways with a pronounced limp. The others, not wishing to offend the hero, copied him out of sympathy. Another story tells of shackled slaves working in the sugar fields cutting down the cane. They had to take small side steps as they worked down the rows. However it came to be, this dance was very popular in the Dominican Republic in the mid 1800's. It is not clear just when this dance was introduced into the U.S. but it has enjoyed limited but constant success for many years.

Music
Danced in 2/4 timing the music has two clear even beats to the bar that are played in a Marching rhythm. However, different styles allow for a various number of beats within each part of the bar.

Characteristics:
This dance is fun and is probably the easiest dance to learn. Its basic movement is made up of simple side steps that progress in a counter-clockwise direction around the floor. It can be danced with a strong Cuban motion, and in fact, can be a good beginning for students that are being introduced to this style of hip motion. Various turning movements and changes of rhythms can be used, but the Merengue continues to "March" around the floor.

Fig Figures **FP** Foot Positions **T** Timing **L/F** Lead or follow **S** Style



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